

GEARING FOR THE GOLDEN TOMORROW

Chet Friedman In MGM Pub Post

Successor to Arthur Manson as director of publicity for MGM Pictures of Canada, Limited is Chester Friedman, who for the past six years had been editor of the Showmandiser section of Boxoffice, it was announced in New York by Howard Dietz, vice-

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Popcorn Gaining In Public Taste

The sale of popcorn, which yields about 25 per cent of the popcorn-candy-ice cream dollar in Canadian theatres, is being increased by lively promotion methods and the coming of the hot-buttered type. The latter service, which calls for more

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MOTION PICTURE INDUSTRY KEEPS PACE WITH CANADA'S GROWTH

People make prosperity and the increased and increasing number in Canada has theatre operators gearing to meet the needs of an industry that will be twice as large as it is now before another quarter of a century — if the

PER CAPITA FIGURE \$8.21 IN 1952

Per capita expenditure for motion picture entertainment by Canadians was \$8.21 in 1952, during which year the grand boxoffice figure, without amusement taxes, was \$105,459,183, an increase over the \$96,319,583 of 1951, when the average spent was \$7.72.

In 1950 the per capita expenditure was \$7.12, in 1949 it was \$6.89 and in 1948 \$6.50. It was \$5.77 in 1945 and \$5.01 in 1942.

The main reason for Canada's tremendous movie prosperity is that there are more persons spending for movies—and they are spending more each.

prediction of the Honorable Walter Harris, Minister of Citizenship and Immigration, is correct. Harris, who is the cabinet spokesman for the National Film Board and a good bet for the future leadership of the Liberal Party, knows what he is talking about — and to whom. He made the prediction to members of the Canadian Chamber of Commerce during their annual convention in Edmonton.

That Canada is on the threshold of an era of unparalleled

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Premium 'Hook' Draws Criticism

Leading purveyors of dinnerware to Canadian theatres warned exhibitors to be on their guard against being drawn into tieups that lead to competition in their areas through house-to-house sales schemes. Both John Cohn of Canadian Premium Distribut-

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New Verdun Theatre

Tenders are being called by Richelieu Theatre Limited for the construction of a \$200,000 building in the Verdun section of Montreal, which will contain offices, a residence and a 1,100-seat theatre.

AWARD DINNER RESERVATIONS

Quite a number of reservations have already come in for the Pioneer of the Year dinner of the Canadian Picture Pioneers, said Tom S. Daley, co-ordinator of the affair. Al Troyer is head of the ticket committee and both he and Daley urge that delegates due in Toronto for the various industry functions that week mail their cheques in now at the rate of \$7 per person to the CPP office at 21 Dundas Square, Toronto.

The dinner, which will be preceded by a cocktail party and followed by a dance to the music of the famous Benny Louis orchestra, will pay tribute to J. J. Fitzgibbons, CBE, as Pioneer of the Year. Earlier in the proceedings Ray Lewis, Bernard E. Norrish of Montreal and Lt.-Col. John A. Cooper of Toronto will be thanked for their service to the industry in their own fields.

Almost 500 attended last year's dinner of the Canadian Picture Pioneers and this year's affair, a glittering one, should draw even more. A group of industry and public notables will be on hand.

NO CUT IN BRITISH PRODUCT

Film production by J. Arthur Rank will not be reduced, he told the annual meeting of his group in London, since the UK government has agreed that the film production fund, a voluntary levy by exhibitors that yielded \$8,400,000 in support of producers, will be extended.

In spite of entertainment tax and other problems facing the industry, he said, the trading profits of the Rank group stood at an all-time record of £6,762,467. Film production and distribution for the first time showed a profit of £455,247. Half the group's film revenue is obtained from overseas, Rank said.

In a recent statement, Rank had noted that his 550 theatres in the United Kingdom paid £11,136,915 in entertainment tax during the year and that 236 of these theatres operated at a loss in spite of paying £3,449,000 in tax.

New Pattern Is Emerging, Taylor Tells Meeting

A new pattern is emerging for the motion picture business, N. A. Taylor, president of Twentieth Century Theatres, third largest circuit in Canada, told Toronto managers and head office executives at the last of five regional meetings, held in the Royal York Hotel last week. "But motion picture theatres will continue to exist and prosper and the people in the industry will continue to prosper in direct ratio to their ability to change and grow with the business and its progress," he said.

Many technical improvements had bettered the quality of motion picture entertainment, "even

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Wayne Morris' Next At AA

Wayne Morris' next starring film at Allied Artists will be Hell Wind, which Vincent M. Fennelly will produce.

A. P. Fitzgibbons TCL District A Manager

A number of important managerial changes in Theatre Confections Limited have been announced by J. J. Fitzgibbons, Jr., Toronto, president.

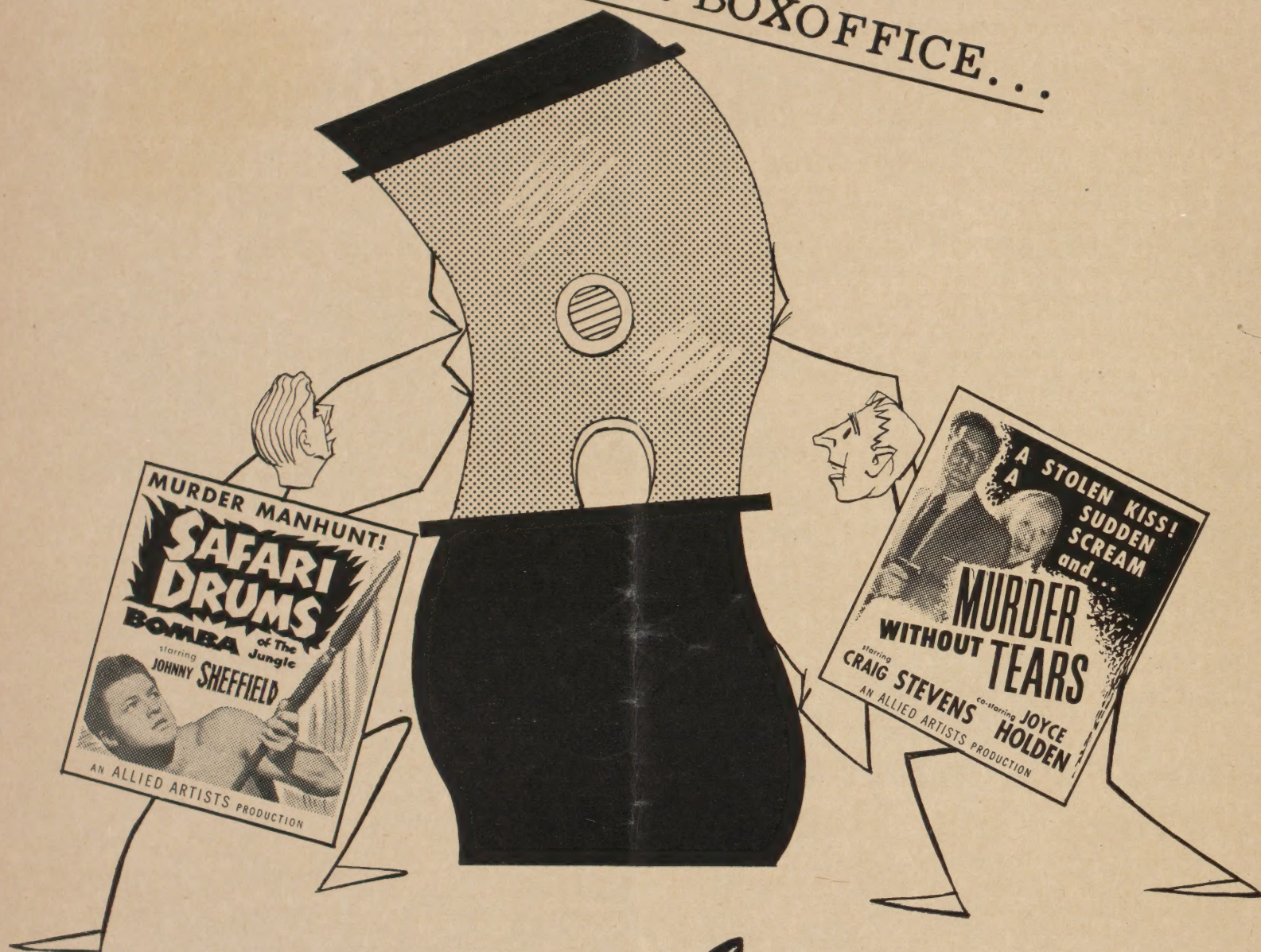
District A manager is A. P. Fitzgibbons and the supervisor is William Russell; District B is managed by K. H. Wells, with Joseph Fryer as supervisor; and the Winnipeg branch manager is L. W. Gibb.

The A and B districts are in Ontario. TCL also has branches in Montreal and Vancouver.

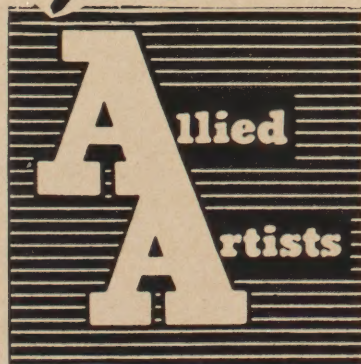
FITZGIBBONS, JR. HEADS POPCORN ASSOCIATION; SYD SPIEGEL ON BOARD

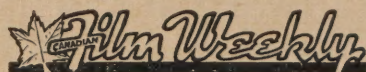
President of Theatre Confections Limited, J. J. Fitzgibbons, Jr. of Toronto was elected president of the newly-formed International Popcorn Association at the meeting in the Hilton Hotel, Chicago, last week. He was also named one of two men to represent the theatre segment on the board. Sydney Spiegel, general manager of Super Pufft Popcorn Limited, Toronto, was elected a director.

STRAIGHTEN OUT YOUR BOXOFFICE...



with 2 helpers *from*





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HYE BOSSIN, Managing Editor
BEN HALTER, Production Editor

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PREMIUM 'HOOK'

(Continued from Page 1)

ors and Nat Friedlander of the N. Friedlander Sales Company expressed disapproval of practices condemned recently by Fitz, Montreal Gazette columnist.

According to the writer:

"Some of the smaller neighborhood theatres which have resorted to china dinnerware giveaways to bolster slipping attendance, have wittingly or unwittingly become parties to a high-pressure sales scheme. This does not apply to the reputable neighborhood theatres, but to smaller houses playing older pictures in the north and east sections of the city. A patron on certain nights is given one piece of a set of china dinnerware. At the same time, the patron fills in a card giving name and address. Within a few days there will be an entirely unsolicited call by a salesman offering to sell the whole set at a high price. He explains the bother of attending the theatre weekly for many weeks to complete the set, and offers to supply it complete, on easy terms. There have been complaints of this sales method, but there have also been sales."

Cohn and Friedlander emphasized that theatres sold by them have exclusive distribution of the particular pattern involved. They thought it unlikely that any exhibitors were aware of helping to provide competition for themselves and were in the dark about the methods used to acquire the patrons' names.

Neither stores nor house-to-house organizations can match the cheapness in cost of dinnerware acquired by theatre patrons. Items of equal quality, it is contended by exhibitors, often cost three times as much when sold at the door and twice as much in a store.

**EXTRA REVENUE
AT NO EXTRA COST**

With

SCREEN BROADCASTS
'The Cream of the Crop'

Write

ADFILMS LIMITED

77 York St. Toronto

'The Golden Tomorrow'

(Continued from Page 1)

prosperity is now a familiar prediction. In Vancouver General Lucius Clay, former military governor of the USA zone in Germany, in opening the new \$2,000,000 Continental Can Company plant, told the audience that "Canada is forging ahead at an astounding rate." Board chairman of the company, General Clay said that Canada had reached "the eminence of fourth place among the trading nations of the world, and there appears to be no limit to your horizons."

The circuits, which get a very large part of every boxoffice dollar, are aware of the motion picture industry's potentialities and have no intention of seeing them come to little because of the changing character of entertainment. They'll compete with television or join it or do both, just as long as their interests grow with the economy of a country into which thousands of newcomers are integrated each year.

During the first eight months of this year 112,627 immigrants entered Canada, 32,408 being from the British Isles, 5,794 from the USA, 48,812 from North Europe and 25,613 from other countries. Today in Canada there are many theatres which play

films in German or Italian, with one in another language being offered only occasionally. In Toronto, theatres in foreign neighborhoods have long lineups and the revenue from these for Hollywood or British distributors has shrunk very much.

The increasing stream of new Canadians has helped counteract the effect of television and the industry continues in the same prosperous state which has caused its grand gross to double in a decade. If Canada is to have 30,000,000 people by 1980, as Harris predicts, the motion picture industry intends to share the natural expansion of economy.

The Bureau of Statistics estimated the nation's population on June 1 at 14,781,000, an increase of 351,000 in the preceding year.

The increase was the second largest of any post-war year. The largest gain was 421,000 from June 1, 1951 to June 1, 1952.

The Bureau said the population increased in all provinces, and the gains in Newfoundland, Saskatchewan and Alberta were greater than in the previous 12 months. The increase raised Alberta's population to 1,002,000, making it the fourth province to pass the 1,000,000 mark.

THE CANADA ELECTIONS ACT

Electoral District of Spadina

SUMMARY OF RETURN OF ELECTION EXPENSES

There is below set out, as required by Section 63 (5) of The Canada Elections Act, a summary, signed by the official agent, of the return of election expenses made to me by him on behalf of DAVID A. CROLL, one of the candidates at the recent election of a member to serve in the House of Commons of Canada held in the above-mentioned electoral district, which said return is on file at my office and may, on payment of a fee of twenty cents, be there inspected and extracts taken therefrom at any reasonable time during the six months next after the 10th day of October, 1953, being the day upon which the said return was furnished to me.

Dated at Toronto this 10th day of October, 1953.

John A. Kinsella, *Returning Officer.*

RECEIPTS

Receipts, contributions, etc., received from

18 persons \$9,477.66

PAYMENTS

Candidate's personal expenses—\$200; Hire of premises from 7 persons—\$1,767.50; Services from 15 persons—\$3,476.10; Goods Supplied by 17 persons—\$3,025.86; Advertising supplied by 6 persons—\$1,008.20.

Total payments to 45 persons \$9,477.66

Dated at Toronto this 10th day of October, 1953.

Morris Kaufman, *Official Agent.*

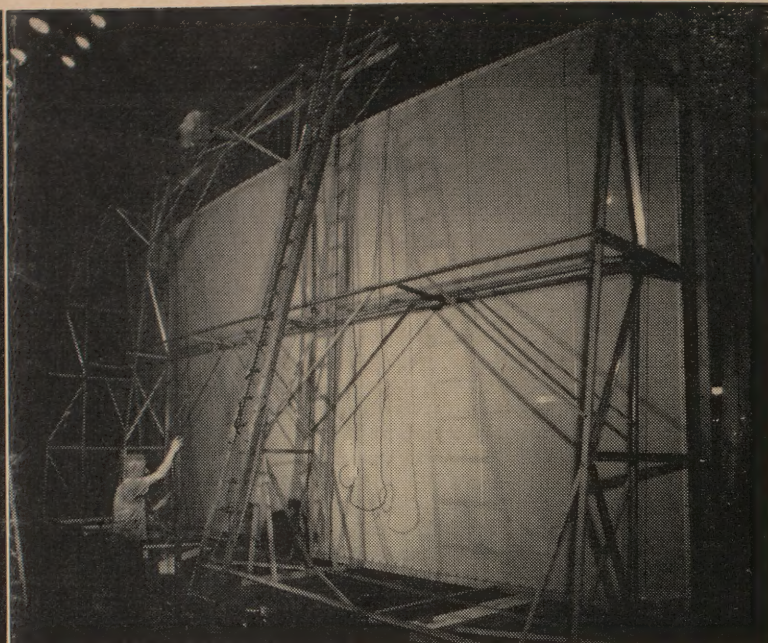
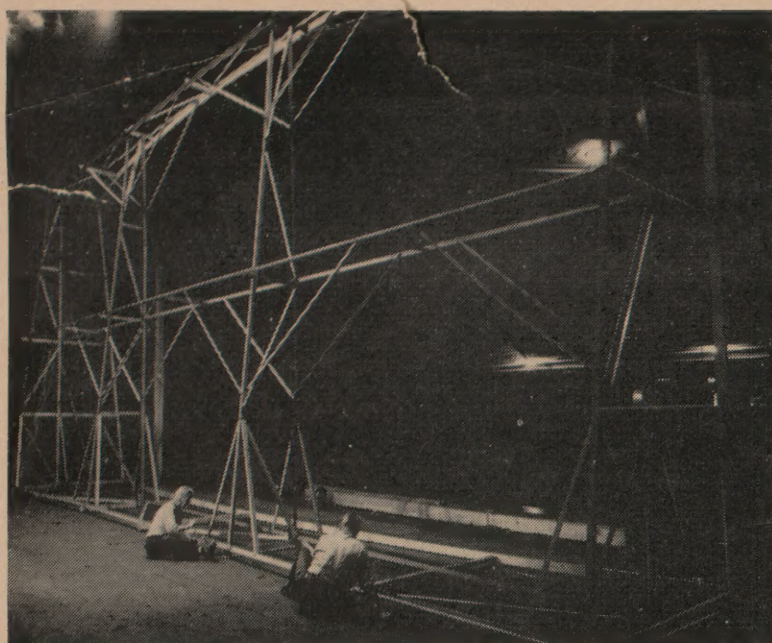


IT WOULD be interesting to conduct research into the origin of premium rates for motion pictures theatre advertising in newspapers. One might guess that many years ago aggressive publicity agents for circuses or other travelling shows experienced difficulty in getting newspaper publicity for such attractions as they were furthering but attained their ends by the expedient of bribing the newspapers with higher rates. This practice may have crept into early motion picture advertising. Whatever the cause, the result today is that many newspapers in the United States and Canada charge a premium rate to motion picture theatres of approximately 25 per cent. In some places the newspapers give an amount of free reader space which is equivalent to the amount of the premium which is exacted. But in others they give nothing—ABSOLUTELY NOTHING.

I never pick up a newspaper without looking immediately at the theatre page. I hope to find it interesting and exciting. Mostly I find it prosaic and colorless. I have before me now tear sheets of the theatre pages of two important cities in Western Canada. In one newspaper I note that there is almost a full page of movie advertising and the only free space is a theatre guide listing the names of the theatres, their attractions and show times. In the other newspaper there is nothing but the paid advertising and almost a full page of that too. I cannot determine from these pages whether any publicity is given on any special day of the week. Ironically enough, one page contains an article on agricultural problems, and another an article on the slumping coal industry. There used to be a town in Ontario where the theatre ads were always on the obituary page. It's the same with too many Canadian newspapers.

All these facts point to an obviously bad situation which could stand correction. Evidently the theatre managers in these towns have tried in vain to alter such conditions. They should have some help.

Such help could be forthcoming from a Canadian Motion Picture Institute, which could use its good services to persuade certain newspapers that such conditions are unwarranted and unfair. There was a time, during the war, when newspapers could claim shortage of newsprint and give other excuses. Today the rates are higher than ever before and they are giving less. Our business should do something about it.



**Canada's Largest
Theatre Supply House**

Salutes

**IMPERIAL, TORONTO...CAPITOL, WINNIPEG
CAPITOL, VANCOUVER...PALACE, MONTREAL**

**on the installation of Canada's finest CINEMASCOPE SCREEN
STEREO-PHONIC SOUND and PROJECTION EQUIPMENT**

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LIMITED

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MONTREAL
288 St. Catherine W.

SAINT JOHN, N.B.
86 Charlotte St.

POPCORN GAIN

(Continued from Page 1)

popcorn at a price increase, has upped popcorn sales by 50 per cent in USA theatres and is expected to have the same effect here when equipment is available in 25 cycles as well as 60 cycles.

In a recent issue Candy Industry, a USA publication, carried an interview with Myron M. Levy, manager of the concessions in the Roxy, New York and he commented on the lively promotion methods of the popcorn companies compared with those that sell candy.

Part of the interview, dealing with candy, follows:

"The Roxy Theatre dropped all the 6-cent candies about four months ago in favor of the 12-cent sizes. Not one customer complaint was registered, and the sales volume remained at the same level, according to Mr. Levy. In addition, the stand features nationally known brands in even higher price brackets. These well-known brands are handled because the items are easily recognizable by the entire cross section of the public which attends the Roxy, and there is no necessity for them to loiter at the stand to make a decision. No candies are duplicated by several brands so there is no hesitation. It's easier this way for the customers to make a quick choice, pay for the item, leave the stand quickly and make room for other customers.

"This quick service is important, as the patron doesn't want to wait around for attention while he's missing part of the picture," Mr. Levy said.

"Also under consideration is a plan to re-adopt sales of packaged goods. These items, ranging in price from 50 cents to \$2 were sold immediately after the last war, but they slowed up and dropped out. Under the new plan being considered, a nationally known brand of boxed candy from 50 cents to \$1.25 will be sold."

'My Sister Eileen'

Judy Holliday, Marge and Gower Champion and Jack Lemmon have been signed to star in Columbia's My Sister Eileen, which will be filmed as a musical. Shooting is scheduled to start in November.

First Private Telev'n Station Now Open

Canada's first private TV station went into regular operation on Sunday, October 25 as CKSO-TV, Sudbury, Ontario. Films had been shown at irregular intervals for a few days earlier.

The project, which includes a 250-foot tower and a 15-foot antenna, cost an estimated \$250,000.

Still Going Up!

In 1952, says the Dominion Bureau of Statistics, Canadian movie exhibition rang up a record cash figure of \$118,434,481, of which \$12,975,298 was for provincial amusement taxes. The non-tax total, \$105,459,183, compared with \$96,319,583 in 1951, an increase of \$9,139,600. The drive-ins' share was \$4,409,000, which does not include amusement taxes of \$540,390.

There were 3,416 places of all types where films were shown, with 1,843 being regular theatres, 104 drive-ins, 657 community enterprises and 812 halls.

Paid admissions, at 262,950,000, numbered 10,791,000 more than in 1951, 8,380,000 being to drive-ins, an increase of 1,725,000 over the previous year.

The gain in receipts for regular theatres was nine per cent, while it was 32 per cent for Canada's drive-ins, 22 of which were added in 1952. Admissions to standard theatres were up four per cent and 32 per cent for drive-ins.

Combining all sources of theatre receipts, the figures show Canada's grand totals in 1952, without amusement taxes, as

\$105,459,183 and 262,950,000

To get the actual total of the amount spent by the public for motion picture entertainment in 1952 the amusement tax for that year should be added. The tax figure and the overall total which included it were respectively

\$12,975,298 and \$118,434,481

In the table below only standard theatres and community enterprises are taken into account, with drive-ins and itinerant operators excluded:

Year	Theatres	Receipts	Admissions
1930	907	\$ 38,479,500	
1933	762	24,954,200	
1934	796	25,338,100	107,354,509
1935	859	27,173,400	117,520,795
1936	956	29,610,300	126,913,547
1937	1,044	32,499,300	133,668,450
1938	1,130	33,635,052	137,381,280
1939	1,183	34,010,115	137,898,668
1940	1,229	37,858,955	151,590,799
1941	1,240	41,369,259	161,677,731
1942	1,247	46,461,097	182,845,765
1943	1,265	52,567,989	204,677,550
1944	1,298	53,173,325	208,167,180
1945	1,323	55,430,711	215,573,267
1946	1,477	59,888,972	227,538,798
1947	1,693	62,865,279	220,857,594
1948	1,950	69,657,248	222,459,224
1949	2,200	78,559,779	232,998,545
1950	2,387	83,959,073	235,881,982
1951	2,440	92,485,670	243,992,927
1952	2,500	100,554,173	253,096,281

The above figures include the Yukon and Northwest Territories, which are serviced from British Columbia. Newfoundland was included for the first time in 1949, the year it became Canada's tenth province.

ITINERANT OPERATORS: These are defined as projectionists who carry their equipment with them and travel from place to place, usually on a regular schedule.

Patton Story To Be Directed By Walsh

Raoul Walsh has been signed to a new long-term exclusive contract at Warner Bros., the studio at which Walsh has directed many of the screen's outstanding hits. Walsh's first assignment under the new pact is to direct the filming of the life story of General George Patton.

The drama-packed life of Patton, commander of the Third Army during World War II, is regarded as an ideal vehicle for Walsh whose directorial stamp has been vigorous, colorful action. Special priority on the filming of the Patton story was received recently by Warner Bros. from the USA Department of Defense.

Cast In 'The Phantom Ape'

Patricia Medina will star in Warners' The Phantom Ape.

Dual Role Set For Italian Actress

Silvana Mangano, exciting Italian actress who built up a vast American screen following with sultry performances in Bitter Rice and Anna, will portray dual roles in Ulysses, the Technicolor dramatization of Homer's epic of adventure and love, now being filmed in Rome on an unprecedented scale for release by Paramount in the United States and Canada next year.

Announcement of this double casting assignment was made here by Dino De Laurentis, producer of the mammoth spectacle.

Rossen Films To UA

Alexander the Great, which Robert Rossen is producing, writing and directing, will be released by United Artists as the first in a two-picture deal.

NEW PATTERN

(Continued from Page 1)

though the leaders of the industry were not so quick to see or accept them," he said, noting that outside pressures had forced changes that brought expanded prosperity. "The TV era is here to stay," Taylor predicted, and the need to meet its competition has driven the industry forward. TV had its weaknesses compared with movies in theatres as entertainment, he stated.

Taylor touched on many subjects during his address, which was followed by an open forum. The question of admission prices was discussed by him. "I do not know of a commodity which is sold to the public that has shown less percentage of increase since the war years than motion picture entertainment," he declared. He reviewed the fees of other entertainment, then said: "Occasionally we have to raise our prices because of the cost involved in a production but generally we have bargain day every day. Yet we are taken for granted by the public because we take ourselves for granted."

Participating in the discussions were executives and department heads, among them vice-president Raoul Auerbach, comptroller H. S. Mandell, theatre operations manager M. L. Axler, head booker Barney Fox, district managers Sydney Roth and John Kurk, supply chief David Mandell, maintenance manager Lawrence Greer, accounting head Hye Ginsberg and audit supervisor D. D. Lawless.



This month

EYE WITNESS

reports on

CANADA'S MOST UNUSUAL COLLEGE

(Notre Dame, Wilcox, Sask.)

&

TORONTO vs. REGINA

in

National Bowling Championship

(Ask for Eye Witness 55)

BOOK THIS ALL-CANADIAN NATIONAL FILM BOARD SERIES

EVERY MONTH THROUGH COLUMBIA PICTURES

THE BIG NEWS

THE BIG HIT!

KISS ME KATE



Those famed love songs by Cole Porter that make the ladies swoon are even more romantic in M-G-M's BIG Technicolor production of the famed stage hit of two continents by Samuel and Bella Spewack. Kathryn Grayson, Howard Keel (*those "Show Boat" sweeties*) ecstatically reunited.

You will realize how M-G-M, creator of the screen's greatest musicals, has immortalized another great stage property in a screen production rich with its famed songs, eye-filling in its spectacular beauty, Big in its renowned entertainment qualities.

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M-G-M presents "KISS ME KATE" starring Kathryn Grayson • Howard Keel • Ann Miller • with Keenan Wynn Bobby Van • James Whitmore • Kurt Kasznar • Screen Play by Dorothy Kingsley • Based upon the play produced on the stage by Lemuel Ayers and Arnold Saint Subber • Music and Lyrics by Cole Porter • Play by Samuel and Bella Spewack Photographed in Ansco Color • Print by Technicolor • Directed by George Sidney • Produced by Jack Cummings

THE COMING INDUSTRY EVENT IS M-G-M's FIRST CINEMASCOPE PRODUCTION
"KNIGHTS OF THE ROUND TABLE" (Technicolor)

Observanda



Typodermics

ARE YOU UNDER-RATING the long-hair movie market? Film societies are sprouting up everywhere, the largest in Canada being the 900-member one in Edmonton. *Carnival in Flanders*, *The Baker's Wife*, *Brief Encounter* and *The Green Pastures* are on its 107-film schedule . . . *Butcher's* is taking over the UK's IFD organization from David Coplan, former local lad, who is just getting over a divorce from his appendix . . . *To Lorne Greene*: Are you going to wait until 1984 to return my Orwell book, 1984? . . . *Anybody* know what's with Rediffusion in Montreal and what Real Rousseau is doing? . . . *Don't be surprised* if some Canadian-UK co-production pops up soon . . . *I hear* they made a big deal out of the RCMP raid on some muggles-smoking performers in Ottawa. FBI guys, looking for the smuggling channel, were in on it. Good subject for a film—Mounties and FBI together . . . *Distributor* asks what we meant by writing that Canada was ten per cent territory for Hollywood revenue. Said we were wrong. We quoted him Eric Johnston's 1952 report. "Oh, you mean the world! I thought you meant the domestic market, which is Canada and the United States," he chided. "You should have said the world." All right, then—"the world." Ten per cent for the world is bad?



THE HOLLYWOOD REPORTER says: "The golden gimmick for newspaper columnists these days is radio and television. They light cigarettes with their checks and revel in luxury." Personal ad: Columnist open to checks and luxury. Not old, really. Good gab, have hair and tux . . . *Toronto* flesh fare was all buttered in Fry last week. The town's two dramas were by Christopher Fry and the blank-verse boys had themselves a ball . . . *Puzzle*: How can CBC-TV hope to match USA studios for production numbers on sound stages not much bigger'n the main men's room of the Royal York? . . . *Is there* some ritual which requires a TV interviewer to open with "Glad to have you here" and the interviewee to reply "Glad to be here"? . . . *Wish* some record company would put out *An Album of Ricky-Tick* as played in the *Stalag 17* dance sequence. Incidentally, the *Stalag 17* line, "I believe it, I believe it," is beginning to rival "I just want the facts, ma'am, just the facts" as a jocular phrase.

PANTAGES, VICTORIA is now the Totem Theatre, having been known in the past also as the Empire and the York. This caused W. S. Henderson to observe in the *Victoria Daily Times* that: "To geographers a stream which has changed its course at least once is known as a mature river and, by analogy, playgoers will be understood if they call the Totem a mature theatre." Henderson's article, *Vaudeville and the Bard*, is a sentimental recollection of the storied and gloried plays and players the house has known, and concludes with this: "If the theatre, as it nears its half-century, could speak, perhaps it would say with Chesterton: 'I also had my hour'."

HEARD LOU JACOBI, Toronto comic in London, on a radio transcription of a Variety show and he told about the drunk who asked the time and was told that it was 12 o'clock. "I'm going crazy," he moaned. "All day long I keep getting different answers!" . . . *Love in Pawn*, first film in which the Bradens, Bernie and Barbara Kelly, appear together, was panned badly in Britain. Heard Mr. B on the CBC-TV bond show and he came on with his "He-l-l-o there!" shout, used by him for years but which must have been borrowed from Megs Lexing, the old-time top banana. I thought BB would be too big for that now . . . *Dig* this funny image and crack to go with it, as carried in the *Montreal Star*. At the Coronation some of the guys in the different services got juiced and began fooling with each other's headgear. A sailor put on the tallskin busby of a guardsman, topped it with his own hat, staggered back to the depot, woke up his superior officer, and asked: "D'you think I need a haircut, sir?" . . . *Hilda Cunningham* has sure carried the ball frequently and well at MGM publicity during the unsettled periods, as press and circuit departments can testify, and Chet Friedman is lucky to have so capable an aide.

FREEDOM OF THE PRESSURE? In the Ontario Archives' CNE display there was a letter, dated May 6, 1909, in which Prime Minister Sir Wilfrid Laurier answered a complaint of James P. Whitney, Premier of Ontario, that the contents of an Order-in-Council mailed to Ottawa had been printed in the papers before being officially received. Laurier regretted it.

"I can however well understand how the thing happened," he wrote, "as in these days of modern publicity nothing can be kept away from the enterprising reporter."

It's that damned deathless deadline and those white empty spaces. Get it first, get it fast, get it right or half-right, but get it. And that brings me to my No. 1 fellow-irker. You think of a story and you call a certain guy about it. He readies the information gladly, because he or his company will benefit from the publicity, and sends it to you. But he sends copies to the other trade papers too. And some of them reach the reader before yours does.

No. 2 fellow-irker is the jerk whom you call up about some news you heard. He asks you not to print the story now and promises faithfully that he will call you first when he is ready to release the information to all. He doesn't. You get the press release everyone else did. Or later.

What can you do about guys like that? Just assign them to your categories of second-class and third-class human beings. You remember to forget them when you're writing a story in which they belong with the others. Or, when important strangers ask you what they're like, boy, you really tell 'em.

WHILE ON THE SUBJECT of press relations, when are the New York home offices going to outgrow the kind of harmful thinking that treats Canada like a 49th state and adds to the suggestion that the Canadian motion picture industry is nothing but a colony of the American one? How can a Canadian trade paper have Canadian character if New York won't admit that a company's senior officials in Canada have more stature with the Canadian trade than their USA executives? Announcements of every kind affecting Canada come out of New York offices but the men the exhibitor and press deal with hardly exist where these are concerned, for they almost always carry the names of home office officials. And no effort is made to change them so that they will make sense here. Nor do they give any consideration to Canadian deadline problems.

Releases and pressbooks reflect the fact that Canada is not a nation but an afterthought in New York minds. Why not let Canadian sales and press representatives tell Canadians what the score is?

TWO WRONGS DON'T make a right? A friend of mine got down from a shoeshine stand to discover that he was wearing different shoes. The next day he wore the mates to the odd pair, had them shined, and everything was right again. The third day he had two shined pairs to pick from.

AT THE SIMPSON'S-SPONSORED Red Feather talent finals emcee Ken Watts asked band leader Benny Louis, onstage with his orchestra, if it was true that later that evening they would play the dance that would close the convention of the American Prisons Association. "Yes," answered Ben, "and we're going to start with *Don't Fence Me In*" . . . *Overheard*: "She's so rich she owns a custom-built Scrabble set with diamond-studded tiles" . . . *I don't* believe the rumor that AGVA will picket wrestling arenas on the grounds that the bone benders are non-union actors . . . *Someone* called the International Cinema and asked what was playing. "Rome 11 O'clock," was the answer. "Oh, a midnight show!" exclaimed the asker . . . *Daffynition* of a retarded child, according to the *Wall Street Journal*: "Youngster still sporting a Gene Autry outfit in these days of space cadets" . . . *Not* thievery but that extreme heat wave of this summer, which melted the glue, caused raised letters in metal nameplates to come off, a fellow insists to us . . . "They should outlaw in-laws," said a guy who just lost his job to the man that married the boss' daughter . . . *Clifford Barclay* of Lunnon-Arf-the-Bloomin'-World, CEA chief accountant, here in company with Simmy Greenberg, who lived in our West when it was a lot wilder than now.



TWENTIETH CENTURY THEATRES' TORONTO REGIONAL CONFERENCE IN SESSION

CHET FRIEDMAN

(Continued from Page 1)

president and director of advertising, publicity and exploitation for the parent company. Manson, who came to Canada earlier this year, resigned to join Cinéma in the USA.

Before joining Boxoffice, Friedman was editor of the Motion Picture Herald's Round Table section for four years. Born in Brooklyn, he first joined the industry at First National Pictures, then left to become an usher at the Paramount Theatre on Broadway shortly after it opened. He ultimately became assistant manager for the theatre and held various jobs with Publix, including managerial, publicity manager and director of front-of-the-house operations. He was then assigned to the Saenger division in the south and later returned to New York to manage theatres for RKO. He has owned and operated the Biltmore Theatre at Mount Vernon, New York, and also has been publicity director and supervisor for the Harry Harris, Schine and Interboro circuits.

During the past seven months, Friedman has been handling the promotion section of Boxoffice in addition to his other editorial duties.

Executives of Twentieth Century Theatres and its Toronto managers, led by N. A. Taylor, president, and Raoul Auerbach, vice-president, are shown in sessions at the Royal York Hotel. The bottom left photo shows some of the participants in gay spirits at the luncheon. They are Herb Scheinman, Tom Montague, Bill Curly, Ted Kirby and Bill Heinitz.

The bottom right photo was taken at the recent reception for A. W. Trueman, Government Film Commissioner, in the Study of the Royal York. Trueman, on the extreme left, is chatting with Bob Myers, assistant chief booker of Famous Players. Then comes D. V. Rosen, general manager of International Film Distributors, and Charles Chaplin, United Artists' chief.

JARO's 'The Seekers'

Jack Hawkins will star in UK JARO's The Seekers, which is to be filmed on location in New Zealand in Technicolor, following the company's policy to use authentic backgrounds for its films where possible.

'The Long Gray Line'

Columbia Pictures has signed Tyrone Power to star in The Long Gray Line, which will be directed by John Ford. The big-budget production will be filmed at West Point in Technicolor.

USA TOURISM MAY MATCH PEAK YEARS

USA tourism will yield Canada an estimated \$257,000,000 and overseas visitors \$18,000,000 in 1952, says Ottawa. In 1951 Canada, with one-tenth of the USA population, spent \$246,000,000 in the United States through its visitors and its 1952 figure is probably higher.

In the first eight months of the year 1,854,792 automobiles entered from the United States. The cars were in Canada more than 48 hours. The number compared with 1,753,278 in a similar period last year. The number of persons involved was about 6,000,000 and they stayed an average of 4.62 days.

This flow was swelled by 200,277 entering from the USA by train up to the beginning of July, down slightly from the 220,877 recorded in the period last year. Another 116,046 came by bus against 141,406 last year, 67,821 by boat against 54,948 last year and 91,219 by plane against 76,655 last year.

The Canadian Co-operation Project of the Motion Picture Association of America helps create interest in Canada on the part of our neighbors across the line.

Nat Holt's 'Seven Bad Men'

Nat Holt's next for Paramount will be Seven Bad Men.

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separately.)

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**UA To Distribute
Welles' 'Othello'**

Orson Welles' film version of William Shakespeare's *Othello*, produced, directed and starred in by Welles, has been acquired for release by United Artists.

Othello, a Mercury production filmed in Italy, the original setting of the Shakespeare tragedy, marks the first time in 30 years that the drama of the Moor of Venice has been brought to the screen. Featured in support are Michael MacLiammoir as Iago, Canadian-born Suzanne Cloutier as Desdemona and Fay Compton as Emilia.

Femme Lead For Bomba Film

Anne Kimball will star with Johnny Sheffield in AA's next Bomba film, *The Golden Idol*.

Columbia's 'Kiss And Sword'

Robert Stack and Ursula Thiess will star in Columbia's *The Kiss and The Sword*, to be filmed in Technicolor.

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RUSSELL THEATRE
Glouce Bay, N.S.

LITTLE BOY LOST

with Bing Crosby, Claude Dauphin, Christian Fourcade, Gabrielle Dorziat.

Paramount

95 Mins.

CROSBY PLAYING IT STRAIGHT DELIVERS A DEEPLY MOVING PERFORMANCE. THIS WILL VERY LIKELY PROVE ONE OF THE RICHER EMOTIONAL EXPERIENCES OF THE YEAR. FIRST RATE PERLBERG PRODUCTION. SEATON'S HANDLING EXPERT.

Furnished with a straight story that permits little opportunity to display his familiar light suavity but considerable of his inherent dramatic talent and ability to handle a moving and touching narrative, in *Little Boy Lost* Bing Crosby scales a new height of accomplishment.

Here is a deeply sentimental and poignant screenplay, expertly developed into film terms by George Seaton, derived from a work by Marghanita Laski. Set and filmed in and about Paris for full realism the tasteful production by William Perlberg is an emotion stirring performance that gets into the heart of the matter as it concerns Crosby, an American radio reporter, and his postwar search for his young son, born of his French wife. Latter was a victim of Nazi torture when her Resistance activity was uncovered.

Directed with an expert hand by Seaton, the story factors are straightforward in their examination of a mature man and his feelings when a youngster is presented him whose recent history, since he was taken into a home for war orphans, matches somewhat the fundamental details as furnished by Crosby and the authorities.

Yet there is a hesitancy. Crosby is given custody of the boy for a few days, takes him to Paris and the surroundings of his first few years of life. From that point the story takes off to notable planes of keen development as sights, smells and surroundings are visited. The youngster, appealingly and unaffectedly played by Christian Fourcade, responds. Crosby, even though he has found acute happiness with the youngster, is suspicious. In short order the truth comes out. The boy had been briefed to respond.

It was a valiant, human endeavor on the part of a laundress who figured during the Occupation in smuggling infants out of harm, and the effort of the Mother Superior of the home, most artfully played by Gabrielle Dorziat. Bing takes the youngster back. Mlle. Dorziat admits her participation. Crosby, somewhat beat by the turn of events, decides to return home. He visits a local carnival while waiting for a train and tries the shooting gallery. He wins a stuffed toy. This proves a connecting link in the final sequences for the youngster recognizes it as a symbol of his earlier years and identifies it by name thereby clinching the relationship.

The elements inserted in *Little Boy Lost* are rich in feeling and sincerely portrayed, maintaining a logical hold on the interest. It is not without smartly inserted musical relief which permits Bing to rise a few times from the serious factors. The three tunes he handles, *The Magic Window*, *Cela M'Est Egal—If It's All the Same to You* and *Apropos de Rien*, are by Johnny Burke and James Van Heusen. They hit the spot.

Lending fine support in addition to Mlle. Dorziat, is Claude Dauphin. An excellent moment is permitted Georgette Anys as the laundress. Rest of the cast are competent, accomplished.

Little Boy Lost shows a new Crosby. It stands to render one of the richer emotional experiences of the year.

CAST: Bing Crosby, Claude Dauphin, Christian Fourcade, Gabrielle Dorziat, Nicole Maurey, Claudette Dereal, Georgette Anys, Henri Letondal, Michael Moore, Peter Baldwin, Gladys de Segonzac, Yola D'Avril, Bruce Payne, Jean Del Val, Adele St. Maur.

CREDITS: Producer, William Perlberg; Director, George Seaton; Screenplay, George Seaton; Story, Marghanita Laski; Photography, George Barnes; Art, Hal Pereira, Henry Bumstead; Sets, Sam Comer, Ross Dowd; Editor, Alma Macrorie; Sound, Harry Mills, Gene Garvin; Music score, Victor Young.

DIRECTION, Expert

PHOTOGRAPHY, First Rate.

Next For Martin And Lewis

Next film for Dean Martin and Jerry Lewis at Paramount will be *Living it Up*.

National Kids' Day

Theatre co-operation for National Kids' Day in Calgary, a Kiwanis project, enabled 6,000 boys to see free movies at four city theatres.

Para's 'Legend Of The Inca'

Charlton Heston and Nicole Maurey will star in Paramount's *Legend of the Inca*.

Campanella Stars

Roy Campanella and other baseball stars will work in Roggie's Bump for John Bash Productions, Inc., a picture about a 110-year-old pitching star.

SO THIS IS LOVE

with Kathryn Grayson, Merv Griffin, Joan Weldon.

Warners (Technicolor) 101 Mins.

GOOD SHOW ALL THE WAY. VIBRANT, HEARTILY ENTERTAINING BIOGRAPHY OF LATE, NOTED SOPRANO.

A fresh and vibrant version of the success story has been secured in this biographical treatment of the early life and achievement of the late Grace Moore. The famous operatic singer who in the formative years of her promising career was also a noted musical comedy stage personage is aptly and charmingly played by Kathryn Grayson, a wise choice for the singing demands of the part.

In his direction of the John Monks, Jr. script Gordon Douglas has expertly secured highly affecting moments of parental influence, the elements of headstrong character in Miss Moore's makeup, the trials and tribulations of an artist's life and the constant striving for a niche in the show business world.

As related here the story of Grace Moore is one of determination to succeed and become recognized. From her childhood in Jellicoe, Tennessee, the singer first became interested in church singing and then for a brief moment in becoming a missionary because of a handsome, unmarried new minister. Her aunt was instrumental in her musical education.

Following a period of study in Washington she met and was inspired by the kind words of Mary Garden. She made an unfortunate concert appearance as the guest of John McCormack the night the Armistice was announced. But she went on to New York and eventually induced her father to let her stay on.

Her ensuing experiences were of the familiar type that beset young hopefuls and she finally lands a spot in an important show when the leading lady falls ill. From that part on there is fame and acclaim in the cards until she decides to quit the lighter musical for grand opera. She makes a bet with Otto Khan than in two years she will make her Metropolitan debut and she does, too, at the age of 27 singing "Mimi" in *La Boheme*.

This is a good show all the way.

CAST: Kathryn Grayson, Merv Griffin, Walter Abel, Rosemary DeCamp, Jeff Donnell, Douglas Dick, Ann Doran.

CREDITS: Producer, Henry Blanke; Director, Gordon Douglas; Screenplay, John Monk, Jr.; Photography, Robert Burks.

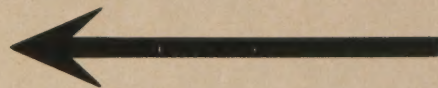
DIRECTION: First Rate.

PHOTOGRAPHY: Fine.

Order Your Copy Now!

WHAT DO YOU WANT TO KNOW?

An up-to-the-minute list of Canadian theatres, with names, locations, seating capacities and licensees • 16 mm. places of exhibition • Boxoffice from 1930 on—theatres, receipts, total admissions • Personnel of theatre circuits, distribution companies, studios, labs, equipment and service organizations • *The amusement taxes and licence fees for each province* • Location, personnel and fees of each censorship board • Production facilities • *Provincial legislation and inspection personnel* • Film carriers • Newsreels • Credits for every film produced in Canada last year • Film composers • *List of Canadian producers, directors and writers* • Winners of USA, Canadian and British awards • Unions of projectionists, actors, musicians, stagehands, cameramen, etc. • *A complete list of press and radio film commentators* • Television information • Canadian members of USA engineering and advertising organizations • *Canadian Broadcasting Corporation* • The National Film Board • *And other information, as well as a section devoted to the history of the Canadian motion picture theatre and biographies of those who established and developed it from the first days.*



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Edited by HYE BOSSIN

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